


ARTS




California School of Fine Arts





this year the California School of Fine Arts opens a new program. The program is calculated to prepare the student—as painter, sculptor, or designer for commerce and industry—to meet with confidence the professional demands of the post-war period of expansion. Also it is planned so that the school graduate will enter the life of the community with an informed, critical attitude which allows for intelligent, creative contribution to affairs of the present.



this century the school has included, among its students, such distinguished American painters as John Carroll, Doris Lee, John Atherton and Dorothea Tanning, as well as many noted California artists. The wide range of interests indicated by these names, from realism to surrealism, mark a flexibility of program which will be continued and developed to encourage the most personal insight of current conditions in the field of art. Also listed as alumni are contemporary illustrators Harold von Schmidt of The Saturday Evening Post, Dorothy McKay and Barbara Shermund of Esquire and the New Yorker. The new program will build upon the fine past record of training for commerce and industry by connecting its more thorough courses with correlative activities in the community.

this school is in its seventy-second year of continuous operation since the school was founded by the San Francisco Art Association. Small at the outset, in frontier days, it has grown with the development of a port of international commerce and the rise of a city of cosmopolitan culture. Its present studios and gardens are terraced on the slope of Russian Hill, not far from the Italian, Spanish and Chinese quarters, just seven minutes from the center of the city. Well equipped studios, an auditorium decorated by Diego Rivera, a recreational hall, a restaurant, locker rooms and spacious grounds are available to students. The school contains one of the largest and most representative art libraries in the west.

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COURSES

Courses are planned in accordance with the special interests of each student. They are selected with appropriate balance from the resources of three departments: Orientation; Design for Commerce and Industry; Painting, Sculpture, Graphic Arts.

Full courses under the new program will take six semesters—three school years—with an optional fourth year of post-graduate studies. The student who begins this year will have

the opportunity of enrolling in all classes which are prerequisite to the specialized courses ahead. More advanced courses will be added each semester to carry forward studies covered in the prerequisites. The first certificates for these full-time courses will be awarded at the graduation exercises, May, 1948.

Part-time courses are available in some day classes, and in all evening classes.



orientation This department is concerned with the nature of art as a human activity. Characteristics of design are investigated as they operate under working conditions in relation to prevalent attitudes and conventions. Attention is concentrated on interrelationship of artist and community.

associated arts workshop Introduction to design through working conditions; relating architecture, painting, sculpture, mosaic, ceramics, weaving, etc. Materials including stone, metal, wood, glass, fabric and synthetics, worked by both manual and power tools according to the most up-to-date methods. From the start students, individually and in collaboration, plan and execute functional projects under advice of leading experts in various fields. Provides a thorough basis for all subsequent studies. Enrollment limited; priority given to first year students; full course covers two semesters, five mornings a week. Conducted by Robert B. Howard.

design, society and the artist Principles of design in painting, sculpture, architecture, city planning, etc., analyzed

as they are conditioned by various cultural influences. Dominant art forms of the great influential periods closely studied in relation to concurrent beliefs and social structure. The social role of the artist investigated in its alliance with patron and public. Combines the sometimes isolated histories of form, culture, and artist. I. Illustrated lectures; discussions; II. Workshop experimentation in a variety of mediums. Limited to advanced students; full course covers two semesters, three mornings a week. Conducted by James McCray.

the arts in contemporary life Detailed study of current movements, including realism, regionalism, constructivism, surrealism, and their cross-influences in other arts and activities of this time. Available to third year students in the fall, 1946.

architecture of space Design of outdoor and indoor living space. Practicing architects of landscape and interior will conduct a joint course in the composition of actual surroundings to fit everyday needs. Course will open in the spring, 1946.

design for commerce and industry

This department offers comprehensive and specialist training in advertising art, illustration, packaging and product development (industrial design). Courses here, combined with certain others listed under foregoing departments, prepare the student for professional practice.

color control Color composed in relation to space of two and three dimensions. Practice in mixing hues to produce effective harmonies and contrasts. Comparison of color theories used today; their convenience but limited validity in application. A required introduction to all advanced courses in this department; fall semester only; two afternoons a week. Conducted by Dorr Bothwell.

advertising art i Foundation course. Lettering, typography, layout, as applied in current advertising techniques. Fall semester only, two mornings a week. Field trips to plant and agency.


advertising art ii Design for various advertising media. Reproduction methods. Techniques of advertising illustration. Spring semester, two mornings a week. Conducted by Allen Peare.

textile design Designs created in color to accord with professional production methods. Trains designers for the field of commercially printed textiles. Prerequisite: Color Control; spring semester only, two mornings a week. Conducted by Dorr Bothwell.



packaging Consumer goods container, package and label design; based on analysis of competitive products, study of consumer psychology, and the relation of package design to distributive merchandising practices. Available in the fall, 1946; prerequisites: Color Control, Advertising Art I.

product development Design development of machine-produced articles. Study of manufacturing processes and material properties of wood, metals, plastics. Critical evaluation of the functional and aesthetic merit of products in current use. Available in the fall, 1947; prerequisites: Associated Arts Workshop, Packaging.



painting, sculpture, graphic arts

This department covers the field of pictorial design and representation. Technical training in each medium is incorporated in classes which develop the artist's vision within a wide range of contemporary aesthetic considerations.

drawing and composition (Art 2A, 2B) Available in four parts through two semesters; registration closes one week after each part is in session. Students who desire college credit must take two parts as listed below. Two afternoons a week.

Art 2A: Part I (August 20-October 19): Methods of space drawing; emphasis on linear perspective.

Part II (October 22-December 21): Dynamics of space drawing; emphasis on manipulation of lines, planes, volume.

Art 2B: Part I (January 7-March 8): Continuation of 2A; emphasis on light and dark, textures, patterns.

Part II (March 11-May 10): First three parts summarized, integrated; emphasis on the architectonics of composition and design. Conducted by James McCray.

figure drawing Detailed study of the structure of the human figure and its aesthetic potentialities. Drawing from the

model four afternoons a week; two semesters. Conducted by Clay Spohn.

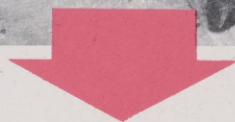
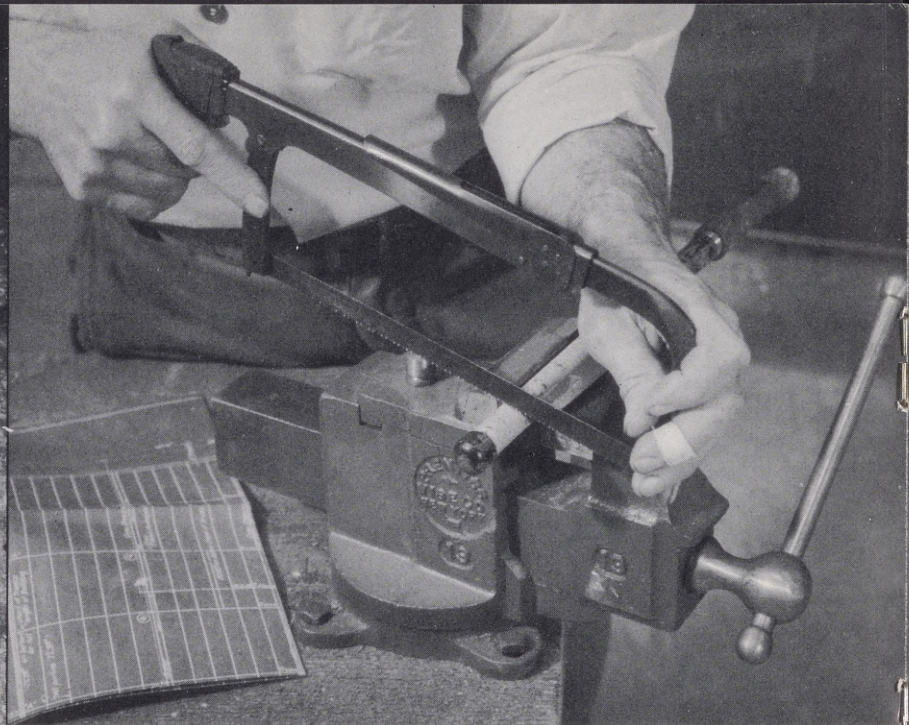
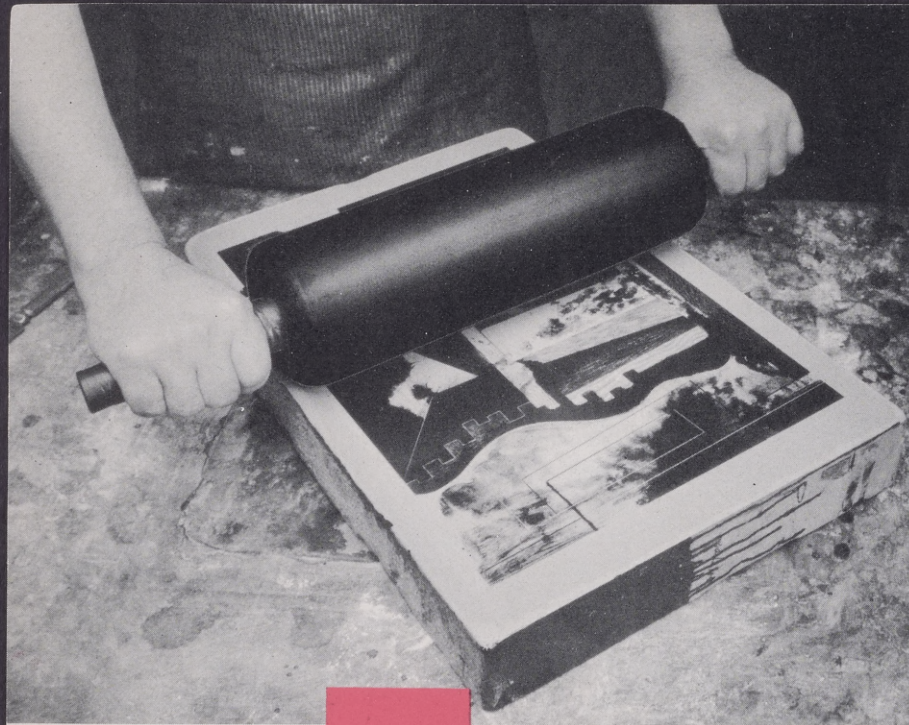
life sketch Quick drawing of human figure in variety of poses. Two semesters, one afternoon a week. Conducted by James McCray.

painting i Formal color composition conditioned by the special techniques of oil and watercolor. Two and three dimensional color placement by means of hue, value, and intensity. Still life and Figure. Prerequisite: Drawing and Composition; two semesters, four afternoons a week. Conducted by William A. Gaw.

painting ii Landscape. Field trips and studio work. Sketching methods; procedures of developing compositions from the sketch. Prerequisite: Drawing and Composition; fall semester only, one full day a week. Conducted by William A. Gaw.

painting iii Further study of composition and form, using the human figure as a subject for design, expression and organization. Work from the model and from imagination. Prerequisite: Drawing and Composition; two semesters, four afternoons a week. Conducted by David Park.





EVENING COURSES

painting i Still life and figure arrangements composed in color according to the potentialities of oil or watercolor techniques. Two evenings a week. Conducted by William A. Gaw.

painting ii Study of composition and form, using the human figure as a subject for design, expression and organization. Work from the model and from imagination. Conducted by David Park.

life drawing Design characteristics of the posed human figure; its graphic representation. Two evenings a week. Instructor to be announced.

sculpture Space and substance composed in three dimensions after the posed human figure. Modeling, plaster casting and cutting. Two evenings a week. Conducted by Robert B. Howard.

life sketch and caricature Features of the human face and posed figure; chief characteristics for portrayal in simple color and black and white. Conducted by Antonio Sotomayor.

ceramics Various methods of pottery construction, with emphasis on form achieved by throwing on the potter's wheel. Includes glaze mixing, color and texture studies. Enrollment limited; registration closes two weeks after session starts; two evenings a week. Conducted by F. Carlton Ball and Fanny Benas.

advertising art Current techniques in advertising art. Design, lettering, type specifications, color, illustration. Analysis of styling today, and future prospects. Three evenings a week. Conducted by Allen Peare.

textile design Designs created in color to accord with professional production methods. Trains designers for the field of commercially printed textiles. Advanced students only; one evening a week. Conducted by Dorr Bothwell.

jewelry Creative design and execution of jewelry in silver. Includes repoussé, chasing, soldering, polishing and simple stone settings. Two evenings a week. Conducted by Franz Bergmann.

SATURDAY CLASSES

Open to all students of Grammar and High Schools. Designed to stimulate both observation and imagination, these classes develop normal creative ability through practice and sympathetic guidance. Drawing, painting, modeling, stone-cutting, experimental workshop construction. The student joins one of three classes according to individual interest, capacity and age.

Morning classes: I. Painting and Drawing. Conducted by Virginia Roberts Templeman. II. Drawing and Sculpture. Conducted by Ruth Cravath Wakefield.

Afternoon class: III. Painting and Workshop Construction. Conducted by David Park.

special courses and lectures At intervals through the school year, evening lectures and short courses are given by celebrated artists and critics. These presentations bring into focus current issues in the arts. Lectures will be given by **Charles Howard** and, transportation permitting, by **Man Ray** and **Salvador Dali**. Courses will be given by **Alfred Frankenstein**, San Francisco Chronicle critic, and **Georges Lemaitre**, Professor of French at Stanford University, author of "From Cubism to Surrealism in French Literature."



FACULTY

◇ **F. CARLTON BALL** Instructor: Ceramics. Graduate and undergraduate studies at the University of Southern California. Formerly instructor at the California College of Arts and Crafts. Assistant Professor of Art, Mills College.

◇ **FANNY BENAS** Instructor: Ceramics. Studied under Herbert Sanders at San Jose State College; University of California Extension; Mills College; California School of Fine Arts; San Mateo Junior College.

◇ **FRANZ BERGMANN** Instructor: Jewelry. Studied seven years at the Vienna National Academy of Art; elsewhere in Europe. Mural work in New York, Chicago, etc. Became concerned with jewelry craft during visits to Mexico, Ceylon, and Cambodia. Frequent exhibitor in Europe and the United States.

◇ **RAY BERTRAND** Instructor: Lithography. Studied at the California School of Fine Arts. Mural paintings in San Francisco. Formerly director of painting for the Federal Art Project. Frequent exhibitor and prize winner.

◇ **DORR BOTHWELL** Instructor: Color; Textile Design. Studied at the University of Oregon; the California School of Fine Arts; in Europe. Worked two years in Samoa. Practising designer; frequent exhibitor, winner of many prizes and awards.

◇ **WILLIAM A. GAW** Instructor: Painting. Studied at the Mark Hopkins Institute; the Art Students' League, New York. Formerly Acting Director of the California School of Fine Arts. Associate Professor of Art and Chairman of the Department, Mills College. Frequent exhibitor, winner of many prizes and awards.

◇ **ROBERT B. HOWARD** Instructor: Associated Arts Workshop; Sculpture. Studied at the Berkeley School of Arts and Crafts; the Art Students' League, New York; in Europe. Notable work in painting, construction and sculpture has been executed in collaboration with architects in New York and San Francisco. Frequent exhibitor, winner of many prizes and awards.

◇ **DOUGLAS MacAGY** Director. Studied at the University of Toronto; graduated from Western Reserve University; the University of Pennsylvania; Cleveland School of Art; the Barnes Foundation; in Europe. Formerly attached to the Cleveland Museum of Art; was Curator of the San Francisco Museum of Art.

◇ **JAMES McCRAY** Instructor: Drawing and Composition; Design, Society and the Artist. Graduate and undergraduate studies, the University of California; the Barnes Foundation; in Europe. Lecturer, University of California. Director of the Summer Session, California School of Fine Arts. Frequent exhibitor.

◇ **DAVID PARK** Instructor: Painting. Studied in private studios and at the Otis Art Institute. Formerly head of the Art Department, Winsor School, Boston, and instructor, the University of California Extension Division. Frequent exhibitor, winner of several prizes.

◇ **ALLEN PEARE** Instructor: Advertising Art. Studied at the California College of Arts and Crafts, Golden Gate Junior College, etc. Art director, color consultant, free lance designer and illustrator.

◇ **ANTONIO SOTOMAYOR** Instructor: Life Sketch and Caricature. Studied at the School of Fine Arts, La Paz, Bolivia; the Mark Hopkins Institute. Illustrations, caricatures, published in newspapers, books and magazines here and abroad. Artist-in-residence, Mills College, 1943. Frequent exhibitor.



▷ **CLAY SPOHN** Instructor: Figure Drawing. Studied at the University of California; Berkeley School of Arts and Crafts; Mark Hopkins Institute; Art Students' League, New York; in Europe. Mural Paintings in New York, Chicago, Washington, etc. Frequent exhibitor, winner of many prizes and awards.

▷ **VIRGINIA ROBERTS TEMPLEMAN** Instructor: Children's classes. Graduate and undergraduate studies at the University of California; the Art Students' League, New York. Summer Session instructor, Mills College, 1944. Frequent exhibitor.

▷ **RUTH CRAYATH WAKEFIELD** Instructor: Children's Classes. Studied at the Art Institute of Chicago; California School of Fine Arts. Instructor, Dominican Convent, San Rafael. Summer Session instructor, Mills College, 1945. Frequent exhibitor.

Also see Special Courses and Lectures

ADMINISTRATION

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Elsa Mildenstein

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Wesley Mengel

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library The Anne Bremer Memorial Library contains reference works, reproductions, timely publications and periodicals, a file of current exhibitions throughout the country. One of the finest art libraries in the west, the collection was established through the generosity of the late Albert M. Bender and other interested benefactors.

summer session The regular six week Summer Session will take place from June 24 to August 2, 1946.

A special prospectus, prepared in the spring, will be mailed on request.

exhibitions Close and prolonged study of original works by great artists is made possible by small monthly exhibitions selected for this purpose. A picked group of paintings by significant modern artists is on display each four week period. Original etchings, engravings, etc., by the great masters of the past five



scholarships The educational services of the School to student and community are recognized generously by distinguished citizens who have established funds for scholarship purposes. Awards are made each year by the President and Board of Directors of the San Francisco Art Association.

honor scholarships Students of outstanding ability may be selected for unconditional tuition awards.

working scholarships Tuition may be granted to students who require such assistance, in return for minor services to the school.

traveling scholarships Awarded to artists who, since leaving the school, have demonstrated ability in distinguished creative work of professional standing.

Abraham Rosenberg Traveling Scholarship. The purpose of these scholarships is to recognize and assist persons who have demonstrated their ability in creative work of professional standing, and whose personal qualifications indicate their ability to make a real contribution to the fine arts. General terms require that the applicant shall have been registered at the California School of Fine Arts for at least two semesters. Applicants must apply for the scholarship in accordance with instructions contained in a form supplied by the San Francisco Art Association on written request.

James D. Phelan Scholarship Fund. Founded at the bequest of the late Senator Phelan for tuition at the school and for studies abroad.

Anne Bremer Memorial Fund. Founded by the late Albert M. Bender and other friends of the school in memory of Anne Bremer, California artist and member of the San Francisco Art Association.

Virgil Williams Scholarship. Founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, a former Director of the school.


Adelaide Lewis Scholarship. Founded at the bequest of the late Adelaide Lewis.

High School Scholarships. Three tuition awards offered through competition open to all High School students of this State. High Schools will be sent detailed information early in the spring.

prizes

I. N. Walter Sculpture Prize. From the income of a fund donated by the late Caroline Walter in memory of her husband, Isaac N. Walter.

The Robert Howe Fletcher Cup. For outstanding merit to an undergraduate student as an honorary award each year. The student's name to be engraved on the cup.



hundred years are shown in selections determined by student interest.

Examples of current products by artists and designers for commerce and industry are exhibited periodically. Small exhibitions of student work in various departments are selected by the students and presented through the year. The faculty chooses the final show to accompany the year-end pageant.

certificates A certificate of graduation is granted to students who fulfill the requirements of a six semester course of study. To qualify, the student must show a record of completed work, of attendance not below ninety per cent of scheduled class time, and a grade not below seventy-five per cent.

Transcripts of record may be secured by students who register for credit at the time of enrollment.

SAN FRANCISCO ART ASSOCIATION

MAINTAINING THE CALIFORNIA SCHOOL OF FINE ARTS

THE SAN FRANCISCO MUSEUM OF ART

THE MONTALVO FOUNDATION

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